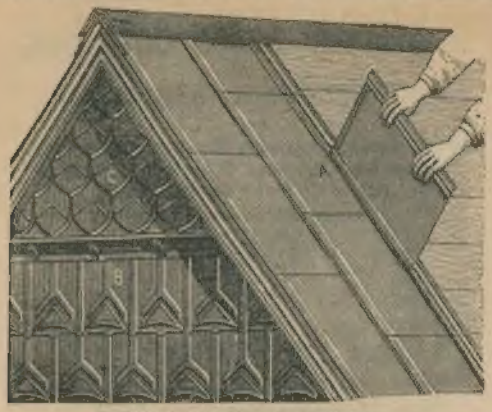

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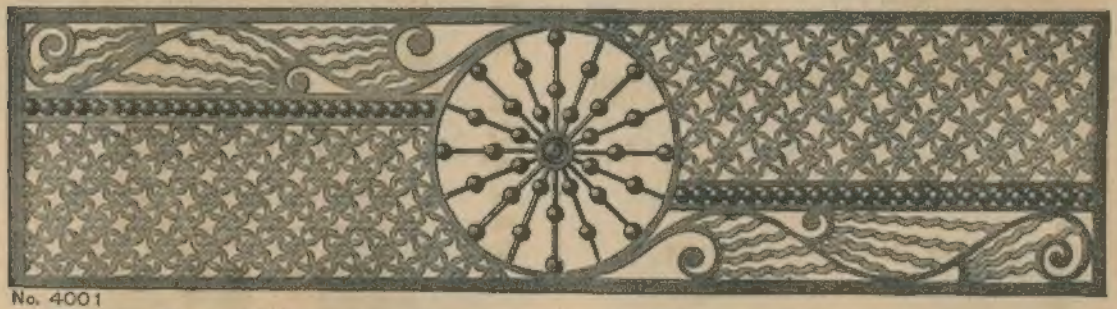

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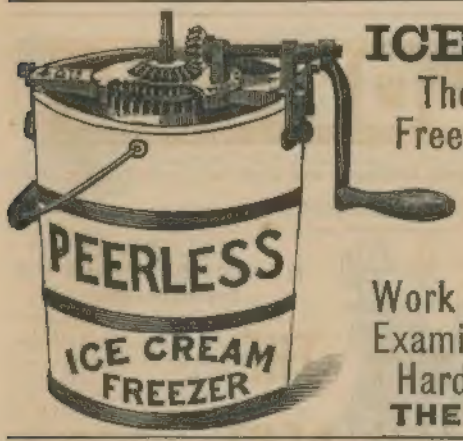

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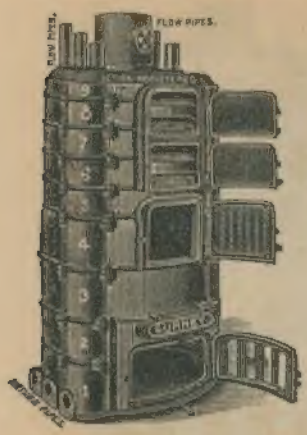

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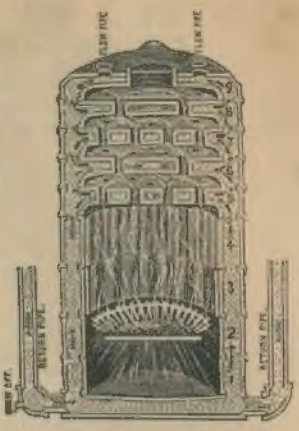

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CONTEMPORARY AMERICAN CARICATURE.

By J. A. Mitchell.

(By J. A. Mitchell.)

THERE are many thousand Americans, and not all of them old ones, who can easily recall the time when *Punch* was the only acknowledged medium through which they drew their weekly allowance of wit or satire. In those days sundry fitful efforts were made to establish a corresponding engine in this country, but an untimely and painful death invariably overtook them. Their financial convulsions had the natural effect of deterring other aspirants from a like endeavor. The western hemisphere certainly seemed large enough to support a humorous paper. Our native modesty helped us to the solution of this mystery, and it was generally admitted, at least among ourselves, that the Americans were too bright a people to need a paper that relied upon its wit for success. We were, as a nation, enjoying this answer to the problem, and cultivating a proper disregard for caricature and the kindred arts, when Thomas Nast appeared upon the scene, and in the pages of *Harper's Weekly* began a series of cartoons which wrought greater havoc against an existing evil than printed pages could ever hope to accomplish. Those who never read the editorials were delighted with the caricatures. Boss Tweed and his associates struggled in vain against a laughing but indignant public. Their faces became public property, their deeds were caricatured by the artist with force and brevity, and whole pages of disgraceful history were given in the fewest words. Not only the reading public, but the entire people—men, women, and children—those who read and those who did not, became interested, then angry, and finally determined; and, this accomplished, the wrong was speedily righted. It is doubtful if the power of caricature was ever more forcibly illustrated than on that occasion, and the somewhat sudden development of this branch of art on our side the Atlantic was largely due to the force and courage of Thomas Nast.

The influence of a good caricature, whether for good or evil, is only fully appreciated by those who have been its victims. They alone are familiar with its corroding bitterness. To the politician, for example, who is delicately balancing between right and wrong, a scorching editorial, boldly placing him upon the evil side, is easier to live down, no matter how ably written, than the clever caricature which gives ocular demonstration of his sin. The editorial appeals to the intellect; the caricature appeals to the intellect, to the eye, and, worst of all, to the sense of humor of the beholder. And the beholder will carry with him, perhaps forever, either a vague or a vivid impression of having seen the victim in a compromising position. The editorial, moreover, is more or less local, and is read by comparatively few. The caricature is national, and reaches every city in the country. Thousands who would not read the letter-press if placed in their hands, revel in the details of the caricature with delighted eyes; and their dominant impression of the victim is the one they thus receive.

Americans were quick to perceive that the artist's pencil was a potent weapon. This was, of course, less a discovery than the tardy realization of a very ancient fact. Why an individual so quick-witted and so sensitive as the Yankee should have been such a long time in waking up to its capabilities is a mystery easily explained. His Puritan ancestors should alone be held responsible. These worthies were the possessors of a sincere contempt for art, and all that is allied

to it, and the influence of this precious inheritance is not yet extinct among their descendants. It has been said in defence of the early settler that, his life being a perpetual struggle with starvation and the native savage, he had no time for art; but the early settler, in reality, had more leisure than his descendant of to-day. In fact, there were many days and evenings, and weeks entire, when time hung heavy on his hands. He simply had no taste for leisure and no capacity for amusement. And later on, when his body's comforts were assured and he became fat with prosperity, he still retained a deeper reverence for a well-stocked farm than for all the art and poetry in Christendom. The "literary feller," the barber, the artist, and the pedler were much the same to him; all were luxuries, and any of them could be spared. It was in this atmosphere that his children received their education as civilizers of a continent, and we need feel no surprise if our æsthetic development has not been such as to startle Europe.

But when the descendant of his ancestor came to realize that there are many situations where a drawing can tell a story more swiftly and with greater force than is possible with words alone, he began to take an interest in the matter. He also discovered about this time that the study of a good drawing yielded more entertainment and could be, upon occasions, even more instructive than a column of type. This fact once established in the American brain, the development of black and white was astonishingly rapid. Periodicals were started whose drawings were obviously their chief claim to prosperity. Some were good and many were bad, but the ball was in motion, and new avenues for information and amusement were opened to thousands of people who either could not or would not read, but whose curiosity was awakened by the pictures. Their interest was excited in subjects new to them, and to which they had never given a thought.

The lives of the great majority of these periodicals, and notably the humorous ones, were short and financially bitter. And it is only fair to these early martyrs to say that the causes of their untimely ends were due less to their own shortcomings than to the condition and number of their readers. The public was not yet ready for them.

The æsthetic wave which swept over this country about twenty years ago was the recipient of much ridicule at the time, but it did us a vast amount of good. Never was there a people who needed it more. It blew away myriads of mental cobwebs, and left nothing untouched. It raked us fore and aft, and everything, from the new town-hall to the cooking-stove, felt its purifying influence. We began to realize with amazement, and often with sadness, that objects which apparently were born to be offences against the eye were only ugly because our early training had taught us to make them so.

The horror of "beauty for beauty's sake" was one of the priceless heritages from our Puritan ancestors which was seriously damaged about this time. Like the bright children we were, however, we immediately went to work and applied our newly found ideas with an activity and promiscuousness that literally polished up the continent. Houses, wall-papers, carpets, books, horse-blankets, crockery, dustpans, coal-hods, picture-frames — everything, in fact, from a railway-car to a shirt-button, raised its artistic head and smiled upon us in a new attire. It was a grand movement. It not only taught us to think for ourselves, but the standard of taste has ever since been perceptibly higher. Drawing and engraving, with paper and printing, naturally claimed a share of the general enthusiasm, and, happily, they received it. Up to that time the only object of a book or periodical, in America at least, was to serve as a medium for the distribution of ideas. The artistic side was ignored. Illustrations were considered good enough unless they were so aggressively bad as to startle the beholder. The printing was satisfactory if only the type and cuts were strongly impressed upon the paper. Of the width of margins no one knew or cared. All book-covers were tediously alike in shape and color and design. Now, however, our average American was more discriminating. He had arrived at that state in which the contemplation of an ugly

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The Only Thing They Respect or Fear.

"We presume it is strictly correct to say that the one consequence of thieving which —— would now dread is a violent death. Public scorn, or even the penitentiary, has little terrors for them."

"We do not know how the affair may end, but we do know that if —— close their careers in peace, and ease, and affluence, it will be a terrible blow to political and private morality."—*The Nation.*

object was not in itself a delight. In this he differed from his ancestors. He took a pride in the decoration of his house, and hung pictures upon his walls. The books he brought his children were profusely illustrated, sometimes by the best artists, and were often skilfully printed in colors. He began to take an interest in these things, and was more difficult to please. He was, in a quiet way, developing a taste which it gave him pleasure to gratify.

When *Puck* stepped gayly into the arena, in 1876–77, the number of those who were then in a condition to appreciate such a paper had increased enormously. And *Puck*, moreover, was a distinct improvement upon its predecessors. Its standard was higher, its artists were better, and it covered a wider field. The

colored cartoons were aimed at the follies of the time, while much of the letter-press, with the black and white drawings distributed through its pages, contributed largely to the amusement of

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"That's what's the matter."

BOSS TWEED. "As long as I count the votes, what are you going to do about it? Say?"

an overworked people. The very fact of its existence developed and brought before the public a corps of clever draughtsmen.

Mr. Joseph Keppler, its founder, himself an artist of European training, at once took a front place as a caricaturist, and did more than any single individual to make *Puck* what it is to-day. His compositions are not only skilful but are forcible and to the point, and his figures are admirably drawn. A comparison of the colored pages of *Puck* with those of similar periodicals of other countries will enable the reader to realize the infinity of evils that Mr. Keppler has successfully avoided.

Of the many artists whose names are identified with *Puck*, perhaps none is more familiar than that of Opper. It is a pretty dull subject in which Mr. Opper can see no fun. The number of types he has reproduced, and even created, for our amusement would fill a volume. They all have character, and there is movement and plenty of it. He handles his victims without gloves, and depicts them with a cleverness and decision that leave no doubt as to his intent and meaning. Mr. Opper is the happy possessor of a keen sense of humor, with a decided natural talent; a much rarer combination than is generally supposed.

There are other names associated with clever work in *Puck*, such as James A. Wales, Eugene Zimmerman, and Bernhard Gillam, whose owners will occupy a clearly defined position in the history of American caricature.

We Americans are brought up in the faith that our sense of humor is of a finer quality, and that it exists in a greater quantity, than with the less favored Europeans. This may be the case; in fact, it is safe to say it is so, but we have, notwithstanding, produced within the last twenty years fewer artists that display this quality than either England, France, or Germany. The few Americans, however, who have distinguished themselves in this field have shown the true feeling. Mr. A. B. Frost, for instance, is not only a draughtsman of unusual skill, but is possessed of a seemingly inexhaustible fund of the most exquisite humor. The memory alone of some of his creations is more than sufficient to dull the edge of the deepest melancholy. His "Stuff and Nonsense" is a collection of masterpieces; and most of us are familiar with the more recent efforts of a certain benevolent gentleman to lead a calf by a rope. The sufferings that this ingenious and impulsive animal is able to inflict upon the inexperi-

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The Brains
That achieved the Tammany victory at the Rochester Democratic Convention.

The National Barber Shop.—"Next."
(From a drawing by Joseph Keppler, in *Puck*, September 29, 1880.)

enced philanthropist are marvels of ingenuity. One of the greatest charms of Mr. Frost's work is the enjoyment

(From a drawing made for this article by F. Opper.)

the artist evidently takes in it himself; the orgies of fun in which he allows you to join him. He has no transatlantic contemporary who excels him in this field.

It is somewhat unfortunate that the negro, although occupying a distinct and important place upon our native stage, should have figured comparatively little in pictorial art. In fact, with the exception of the drawings of Messrs. W. L. Sheppard and E. W. Kemble, he has been very much let alone. Our minstrels are a national institution. They flourish on no other soil. The popularity of our colored brother upon the stage is largely due to his manner of speech, the tones of his voice, and the peculiarities of his gait and gesture. These, of course, the artist's pencil can but imperfectly render. But Mr. Sheppard and Mr. Kemble have shown us that the negro, when intelligently studied and skilfully drawn, is a most interesting subject. He is distinct in himself, and abounds in the most original characteristics. He is not as witty as the typical Irishman, but is far more picturesque. He has a simplicity, a humor, and a philosophy of his own which render his sayings and doings well worth recording. Mr. Sheppard, at his home in Richmond, has been from earliest youth familiar with his subject. He has depicted him with a truth and spirit that leave nothing to be desired. And every citizen of this wide-spreading republic who takes the slightest interest in the "national game" is probably on intimate terms with Mr. Kemble's heroes of the Thompson Street Poker Club. These sable gamblers are full of character and are irresistibly funny. Let it not be inferred that because these artists are without a rival in their victory over the negro they are less at home in other fields. Both possess a fund of humor, with an unusual facility of hand; and both infuse into their drawings, whenever the subject permits, a spirit and expression that are far too rare. These

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GEN. HANCOCK WILL REVIEW THE TAMMANY PROCESSION FROM THIS STAND

Kelly's Triumph—A Great Display without the Leading Lights.
(From a drawing by J. A. Wales, in *Puck*, September 29, 1880.)

qualities are unnecessarily rare, perhaps, as many artists in their uphill struggle against the technique of their art ignore or intentionally suppress them. It is a melancholy fact that the tendency of an artistic education is to tone down and frequently eliminate, in the majority of students, that playfulness and fancy which are often the very life of a drawing.

There is a popular impression that a "knack of drawing" is all that is required in this particular field. If the reader is of that opinion, and will take the trouble to recall the names of those who have attained distinction in it, he will be surprised to see how small a piece of paper will contain the list. He can almost count them upon his ten fingers. The knack of drawing, in other words, the artistic faculty, must not only exist and be of a positive quality, but it must be developed to an extent which places it upon a plane far removed from the efforts of the amateur. And this accomplished, it will avail but little without originality, a keen sense of humor, and a knowledge of human nature.

When *Life* first put forth its claim to existence, in 1883, it found an unpromising field from which to draw its artistic nourishment. *Harper's Weekly* and *Puck* seemed to have monopolized the best draughtsmen, and the newcomer was somewhat in the position of Lazarus at the rich man's gate. But this was temporary. Its growth was rapid, and with it new men have stepped into the front ranks.

Mr. W. A. Rogers had already a reputation, and many of his cartoons in *Life* have never been surpassed on either side of the Atlantic. Himself a man of strong individuality and positive convictions, he is able to stamp his work

It Works Both Ways.
(From a drawing by R. Zimmerman, in *Puck*, November 25, 1885.)

with a character of his own, direct, clean-cut, and always conscientious, emphasized by a manner of drawing at once forcible and refined. His drawings are true to nature—or, at least, have that effect, a vastly more desirable quality—and they are full of light. The man who can produce in pen and ink a composition that is both strong and refined, with no sign of indecision, and that also is fresh and brilliant in effect, is a master of his art. This can be said of Mr. Rogers.

The vast field rapidly unfolding itself for the artist in black and white is one of the interesting features of our modern civilization. Time was when he was looked upon as a painter who was unable to paint. To-day he occupies a position which in many important points is unquestionably superior to that of his brother of the palette. In America, especially, is this true. His standard of excellence is perceptibly higher. To one draughtsman who is obviously incompetent and yet perseveres in his career, there are dozens of painters who seem to revel in obscurity and failure, deluging the community with canvases they rarely sell, and excited to still weaker efforts by the unflagging enthusiasm of their female friends. The reason for this exists in the unpleasant fact that we are not an artistic people. For this reason, perhaps, we should forgive the absence of the artistic quality in our painters. They are æsthetic, rich in sentiment and poetic feeling, with an honest love of nature, but they are not virile, and, as a rule, do not know their business. The American public have a weakness for intellectual art. They like an idea in their pictures, and if they can have it well told, graphic, technically good, and with a touch of human nature, they like it all the better. The American artist in black and white can do this,

and it is here that he is immeasurably ahead of the American painter. The painter, when he sells his picture, if he sells it, sees it hung upon the walls of a private house as a part of the decoration. It is practically buried. The drawing of his black and white contemporary, on the other hand, is multiplied indefinitely and spread broadcast throughout the land, finding its way into the homes of thousands who enjoy it, and he in his work soon becomes the friend of the family and a welcome guest. Lastly, but of some importance, the wolf is not forever barking on his door-step.

The Thompson Street Poker Club— [illegible]
(From a drawing in *Life*, by E. W. Kemble.)

Mr. F. G. Attwood, of Boston, is a brilliant apostle of what I have alluded to as the intellectual side of art; that is, his drawings appeal more to the intellect than to the artistic sense. Before his pencil touches the paper he has a distinct and clearly defined conception of what he intends to convey, and he regards his art simply as a means of expressing that idea. The art is always there, however, for without it his story could never be told with the force and delicacy and the exquisite humor with which his work abounds.

To appeal, with any chance of success, to our intellectual side the artist must possess certain mental qualities which are far less necessary with his more æsthetic brother. To render a sunset effect, for instance, or give the lustre of an onion, requires less knowledge of men and history, and less familiarity with current events than to produce a composition of expressive figures that shall tell a story with a touch of satire, or point a moral. Mr. Attwood possesses this intellectual quality to an unusual extent, and is not only fertile in ideas but has the skill to carry them out in the most delightful fashion. One surprising feature of his work is the apparently limitless field in which he allows his fancy to disport itself. He seems to have put up no fences about his imagination.

Mr. M. A. Woolf is another artist whose work appeals more to the intellect than to the artistic sense. And yet, were his own opinion asked upon this subject, he would probably inform us

Mr. Puddle and his Dog, Cyrus, go a Hunting.
(From a drawing made for this article by A. B. Frost.)

SCRIBNER'S MAGAZINE.

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HOW THE OTHER HALF LIVES:

STUDIES AMONG THE TENEMENTS.

By Jacob A. Riis.

NEW YORK alone, of the great cities of the world, has grown up with the century. The village of a hundred years ago is the metropolis of to-day. So fast a pace is not without its perils; in the haste to become great, our city has lost opportunities for healthy growth that have passed not to return. Lessons in home-building that would have been worth the learning have been lost on us. Other cities that took time to think have profited by them, and have left to New York the evil inheritance of the tenement, the Frankenstein of our city civilization. We are retracing our steps too late, and endeavoring to unlearn the penny-wise ways of the past by tearing down to make elbow-room and breathing space for the pent-up crowds. What would have been easy at the start is a costly and unsatisfactory expedient now; ground has been lost that cannot be regained.

It was in the old historic homes downtown that the tenement was born of ignorance and nursed in greed. The years that have brought to these houses unhonored age have not effaced the stain. Step by step it has followed them uptown, poverty and wretchedness moving in as the children of fairer fortune moved out, and the vicious progeny far and fast outgrowing its parent in ugliness. But where its cradle stood, the tenement has yet left its foulest stamp.* Long ago its encroachment upon the lower wards that were the New York of a hundred years ago, gave to the home of the Knickerbockers the name and fame of the worst wards in the city.

Turn but a dozen steps from the rush and roar of the Elevated Railroad, where it dives under the Brooklyn Bridge at Franklin Square, and with its din echoing yet in your ears you have turned the corner from prosperity to poverty. You stand upon the domain of the tenement. In the shadow of the great stone abutments, linger about the old houses the worst traditions of half a century. Down the winding slope of Cherry Street—proud and fashionable Cherry Hill that was—their broad steps, sloping roofs, and dormer windows (solid comfort stamped by the builder in every one of their generous lines) are easily made out; all the more easily for the contrast with the ugly barracks that elbow them right and left. These never had other design than to shelter, at as little outlay as possible, the great-

* The discovery made at a recent census of the tenements, that as the buildings grew taller the death-rate fell, surprised most people. The reason is plain: The biggest tenements have been built in the last ten or fifteen years of sanitary reform rule, and have been brought, in all but the crowding, under its laws. The old houses, that from private dwellings were made into tenements, in defiance of every moral and physical law, can be improved by no device short of demolition. They will ever remain the worst.

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est crowds out of which rent could be wrung, for in the wake of the discovery that money could be coined out of human misery, or, as it was less offensively put, that "tenements were good property," came a viler creation of man's greed,

At the Cradle of the Tenement.—Doorway of an old fashionable dwelling on Cherry Hill.

before the public conscience awoke to the wrong that can never again be undone, and of which we must be always paying the penalty. Like ghosts of a departed day, the old houses linger; but their glory is gone. This one, with its shabby front and poorly patched roof, who shall tell what glowing firesides, what happy children it once owned? Heavy feet, often with unsteady step, for the pot-house is next door, have worn away the brown-stone steps since; the broken columns at the door have rotted away at the base. Of the handsome cornice barely a trace is left. Dirt and desolation reign in the wide hallway, and danger lurks on the rickety stairs. Rough pine boards fence off the roomy fireplaces; where coal is bought by the pail at the rate of twelve dollars a ton these have no place. The old garden gate long since went to decay and fell from its hinges. The arched gateway is there still, but it leads no longer to a garden. In its place has come a dark and nameless alley, shut in by high brick walls, cheerless as the lives of those they shelter. A horde of dirty children play on the broken flags about the dripping hydrant, the only thing in the alley that thinks enough of its chance to make the most of it: it is the best it can do. These are the children of the tenements, the growing generation of the slums. From the great highway overhead, along which throbs the lifetide of two great cities, one might drop a pebble into half a dozen such alleys.

One yawns just across the street; not very broadly, but it is not to blame. The builder of the old gateway had no thought of its ever becoming a public thoroughfare. But inside it widens; a man might fall across it, with nice judgment, and not touch wall on either side with head or feet. No sound of chil-

dren's romping feet makes this old alley ring. Morning and evening it echoes with the gentle, groping tap of the blind

Double-alley, Gotham Court.

man's staff as he feels his way to the street. Sunless and joyless though it be, Blind Man's Alley has that which its compeers of the slum vainly yearn for. It has a pay-day. Once a year sunlight shines into the lives of the blind beggars who for many seasons have made it and the surrounding tenements their home. In June, when the Superintendent of Outdoor Poor distributes the twenty thousand dollars annually allowed the poor blind by the city, in half-hearted recognition of its failure to otherwise provide for them, Blind-Man's Alley takes a vacation and goes to "see" Mr. Blake. Even the blind landlord, who, after making a fortune out of the Alley and its poverty-stricken tenants, has in extreme old age, with singular appropriateness, grown blind himself, rejoices, for much of the money goes into his coffers.*

* In the interval between the preparation of this article and its publication the health officers have wrought a wellnigh miraculous change in this alley by compelling the landlord, against loud and bitter protests, to clean and

In the Home of an Italian Rag-picker, Jersey Street.

From their perch up among the rafters Mrs. Gallagher's blind boarders might hear, did they listen, the tramp of the policeman always on duty in Gotham Court, half a stone's throw away. His beat, though it takes in but a small portion of a single block, is quite as lively as most larger patrol-rounds. There are few streets in the city where the crowd is as dense. A single big tenement, cut in halves lengthwise by a dividing wall with barred openings on the stairs, so that the tenants on either side may see but cannot get at each other, makes the "Court." Alleys, one wider by a couple of feet than the other, whence the distinction Single and Double Alley, skirt the barracks on either side. There are rooms for one hundred and forty-two families in the Court, which, with the ordinary New York average of four and a half to the family, gives a larger population than that of many a thriving country town that spreads itself over a square mile of land. It is claimed that this number has recently been reduced. The cosmopolitan character of lower New York, as well as the constant need of the policeman and the use of the iron bars, were well illustrated by the statement of the agent at one of my visits, that there were one hundred Irish, thirty-eight Italian, and two German families in the Court. It was an eminently Irish suggestion that the two German families were to blame for the necessity of police surveillance; but a Chinaman whom I questioned as he hurried past the iron gate of the alley was evidently of a different opinion, though he prudently hesitated to express it. The whole building is a fair instance of the bad after-thought of the age that followed immediately upon the adoption of the tenement as a means of solving the problems presented by the sudden rapid growth of the city; just how bad the last great cholera epidemic taught the community, when the death-

repair the worst of its old tenements. The process apparently destroyed the home-feeling of the alley, for many of its blind tenants moved away and have not returned since.

rate rose in Gotham Court to the unprecedented height of one hundred and ninety-five in a thousand. There are plenty like it throughout the lower wards, with and without alleys.

Of the sort of answer that would come from these tenements to the vexed question, "Is life worth living?" were they heard at all in the discussion, the following, cut from the last report of the Association for the Improvement of the Condition of the Poor, a long name for a weary task, contains a suggestion:

"In the depth of winter, the attention of the Association was called to a Protestant family living in a garret in a miserable tenement on Cherry Street. The family's condition was most deplorable. The man, his wife, and three small children shivering in one room, through the roof of which the pitiless winds of winter whistled. The room was almost barren of furniture, the parents slept on the floor, the elder children in boxes, and the baby was swung in an old shawl attached to the rafters by cords by way of a hammock. The father, a seaman, had been obliged to give up that calling because he was in consumption, and was unable to provide either bread or fire for his little ones."

Perhaps this may be put down as an exceptional case; but one that came to my notice some months ago, in a Seventh Ward tenement, was typical enough to escape that reproach. There were nine in the family: husband, wife, an aged grandmother, and six children; honest, hard-working Germans, scrupulously neat, but poor! All nine lived in two rooms, one about ten feet square that served as parlor, bedroom, and eating-room, the other a small hall-room made into a kitchen. The rent was seven dollars and a half, more than a week's wages for the husband and father. That day the mother had thrown herself out of the window, and was carried up from the street dead. She was "discouraged," said some of the other women from the tenement, who had come in to look after the children while a messenger carried the news to the father at the shop. They went stolidly about their task, although they were evidently not without feeling for the dead woman. No doubt she was wrong in not taking life philosophically, as the four families a city missionary found housekeeping in the four corners of one room. They got along well enough together until one of the families took a

A "Black-and-tan Dive," in Thompson Street

boarder and made trouble. But then, the philosophy of the slums is too apt

four or five hundred, while the other asserts that there are thirty-two thou-

Poverty in a West Twenty-eighth Street Tenement—An English Coal-heaver's Home*

to be of the kind that readily recognizes the saloon, always handy, as the refuge from every trouble, and shapes its practice according to the discovery.

There is a standing quarrel between the professional—I mean now the official—sanitarian and the unsalaried agitator for sanitary reform, over the question of overcrowded tenements. The one puts the number a little vaguely at

sand, the whole number of houses classed as tenements at last year's census, taking no account of the better kind of flats. It depends on the angle from which one sees it, which is right. At best the term overcrowding is a relative one, and the scale of official measurement conveniently sliding. Under the pressure of the Italian influx of the last few years the standard of breathing space required for an adult by the health officers has been cut down from six to four hundred cubic feet. The "needs of the situation" is their plea, and no more perfect argument could be advanced for the reformer's position.

It is upon "The Bend," in Mulberry Street, that this Italian blight has fallen chiefly. It is here the sanitary policeman locates the bulk of his Four Hundred, and the reformer gives up the task in despair. Where Mulberry Street crooks like an elbow, within hail of the old depravity of the Five Points, are the miserable homes of the ragpickers. The law of kaleidoscopic change that rules life in the lower strata of our city long since put the swarthy, stunted emi-

*Suspicions of murder, in the case of a woman who was found dead, covered with bruises, after a day's running fight with her husband, in which the beer-jug had been the bone of contention, brought me to this house, a ramshackle tenement on the tail-end of a lot over near the North River docks. The family in the picture lived above the rooms where the dead woman lay on a bed of straw, overrun by rats, and had been uninterested witnesses of the affray that was an every-day occurrence in the house. A patched and shaky stairway led up to their one bare and miserable room, in comparison with which a white-washed prison-cell seemed a real palace. A heap of old rags, in which the baby slept serenely, served as the common sleeping-bunk of father, mother, and children—two bright and pretty girls, singularly out of keeping even in their clean, if coarse, dresses, with their surroundings. The father, a slow-going, honest English coal-heaver, earned on the average five dollars a week "when work was [illegible] at the docks. But there were long [illegible] when it was very "slack," he said dubiously. In the greatest [illegible] seem to die out here. The mother, a pleasant-faced woman was cheerful, even light-hearted. Her smile seemed the most sadly hopeless of all in the utter wretchedness of the place, cheery though it was meant to be, and really was. It seemed doomed to certain disappointment—the one thing there that was yet to know a greater depth of misery.

Prayer time in the Nursery—Five Points House of Industry.

grant from southern Italy in exclusive possession of this field, just as his black-eyed boy has monopolized the boot-black's trade, the Chinaman the laundry, and the negro the razor for purposes of honest industry as well as anatomical research. Here is the back alley in its foulest development—naturally enough, for there is scarcely a lot that has not two, three, or four tenements upon it, swarming with unwholesome crowds. What squalor and degradation inhabit no word of English—upon such scenes as the one presented in the picture. It was photographed by flash-light on just such a visit. In a room not thirteen feet either way slept twelve men and women, two or three in bunks set in a sort of alcove, the rest on the floor. A kerosene lamp burned dimly in the fearful atmosphere, probably to guide other and later arrivals to their "beds," for it was only just past mid-night. A baby's fretful wail came from

Lodgers in a Crowded Bayard Street Tenement—"Five cents a spot."

these dens the health officers know. Through the long summer days their carts patrol The Bend, scattering disinfectants in streets and lanes, in sinks and cellars, and hidden hovels where the tramp burrows. From midnight till far into the small hours of the morning the policeman's thundering rap on closed doors is heard, with his stern command, "*Apri port'!*" on his rounds gathering evidence of illegal overcrowding. The doors are opened unwillingly enough—but the order means business and the tenant knows it even if he understands an adjoining hall-room, where, in the semi-darkness, three recumbent figures could be made out. The "apartment" was one of three in two adjoining build-ings we had found, within half an hour, similarly crowded. Most of the men were lodgers, who slept there for five cents a spot.

Another room on the top floor, that had been examined a few nights before, was comparatively empty. There were only four persons in it, two men, an old woman, and a young girl. The landlord opened the door with alacrity, and ex-

An All-night Two-cent Restaurant, in "The Bend."

hibited with a proud sweep of his hand the sacrifice he had made of his personal interests to satisfy the law. Our visit had been anticipated. The policeman's back was probably no sooner turned than the room was reopened for business.

Of the vast homeless crowds the census takes no account. It is their instinct to shun the light, and they cannot be corralled in one place long enough to be counted. But the houses can, and the last count showed that in "The Bend district," between Broadway and the Bowery and Canal and Chatham Streets, in a total of nearly four thousand four hundred "apartments," only nine were for the moment vacant. West of Broadway, in the old "Africa" that receives the overflow from The Bend and is rapidly changing its character (the colored population moving uptown before the tide of Italian immigration and the onward march of business—an odd co-partnership), the notice "standing-room only" is up. Not a single vacant room was found there. The problem of the children becomes, in these swarms, to the last degree perplexing. It is not unusual to find half a hundred in a single tenement. I have counted as many as one hundred and thirty-six in two adjoining houses in Crosby Street.

There was a big tenement in the Sixth Ward, now happily in process of being appropriated by the beneficent spirit of

In a Chinese Joint.

business that blots out so many foul spots in New York—it figured not long

ago in the official reports as "an out-and-out hog-pen"—that had a record of one hundred and two arrests in four years among its four hundred and seventy-eight tenants, fifty-seven of them for drunken and disorderly conduct. I do not know how many children there were in it, but the inspector reported that he found only seven in the whole house who owned that they went to school. The rest gathered all the instruction they received running for beer for their elders. Some of them claimed the "flat" as their home as a mere matter of form. They slept in the streets at night. The official came upon a little party of four drinking beer out of the cover of a milk-can in the hallway. They were of the seven good boys, and proved their claim to the title by offering him some.

Helping hands are held out on every side for the rescue of these forlorn ones, but the need of help only grows with the effort. The mission houses at the Five Points have cared, and still care, for their thousands with food and raiment, as well as much-needed instruction. It is one of the most touching sights in the world to see a score of babies, rescued from homes of brutality and desolation where drunken curses took the place of blessings, saying their prayers in the nursery of the Five Points House of Industry at bedtime. Too often their white night-gowns hide tortured little bodies and limbs cruelly bruised by inhuman hands. The Children's Aid So-

The Old Clo'e's Man In the Jewish Quarter.

ciety and the Society for the Prevention of Cruelty to Children conduct an ever-active campaign against the depraving

A Market Scene in the Jewish Quarter.

influences of the slums, but neither these nor the truant officer can prevent ever-increasing herds of the boys and girls from growing up, to all intents and purposes, young savages, to recruit the army of paupers and criminals. The graduating-school is near at hand in the cheap lodging-houses with which the locality abounds.

The step from these to trampdom, that owns the tenements in The Bend as its proper home, is short and easy. One of the justices on the Police Court bench recently summed up his long experience as a committing magistrate in this statement: "The ten-cent lodging-houses more than counterbalance the good done by the free reading-room, lectures, and all other agencies of reform. Such lodging-houses have caused more destitution, more beggary and crime than any other agency I know of!" Reading-rooms and lectures are not indigenous to the soil of Mulberry Street; but the ten-cent and seven-cent lodging-houses, usually different grades of one and the same abomination, abound. The briefest examination of any one of them will, in most cases, more than justify the harsh judgment of the magistrate. Some sort of an apology for a bed, with mattress and blanket, represents the aristocratic purchase of the tramp who, by a lucky stroke of beggary, has exchanged the chance of an empty box or ash-barrel for shelter on the quality floor of one of these "hotels." A strip of canvas, strung between rough timbers, without covering of any kind, does for the couch of the seven-cent lodger who prefers the questionable comfort of a red-hot stove close to his elbow to the revelry of the stale-beer dive. It is not the most secure perch in the world. Uneasy sleepers roll off at intervals, but they have not far to fall to the next tier of bunks, and the commotion that ensues is speedily quieted by the boss and his club. On cold

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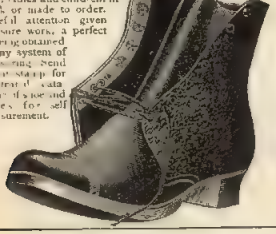

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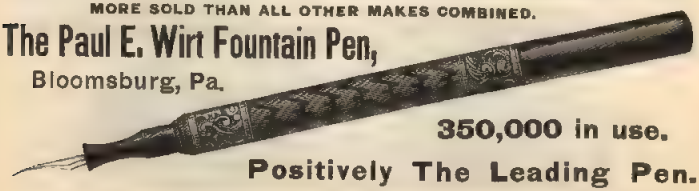

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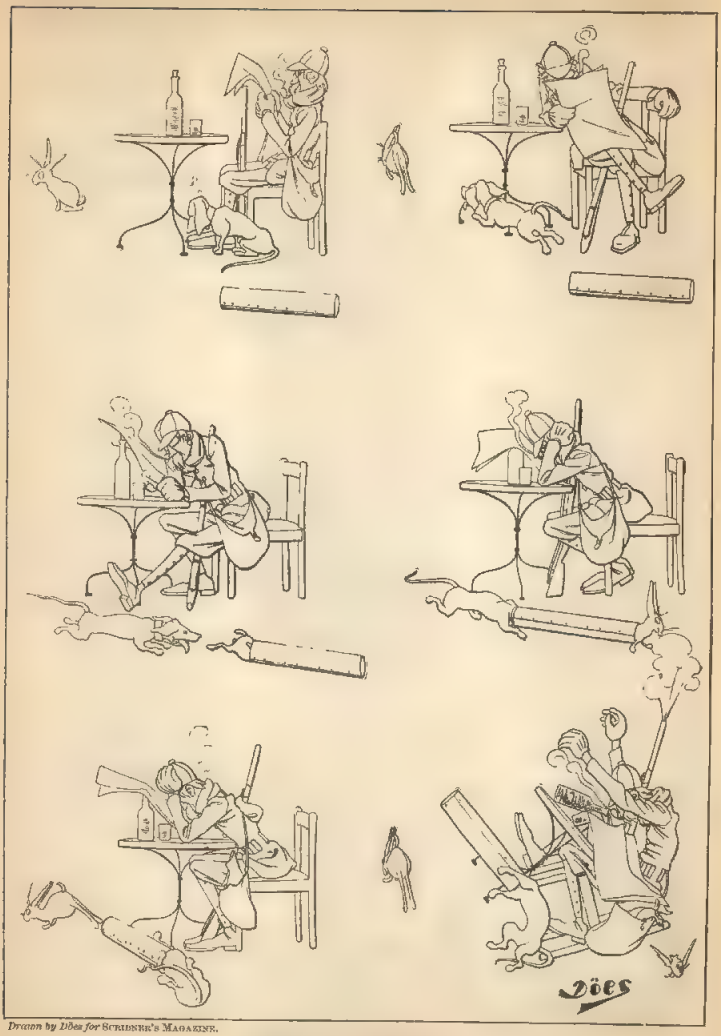

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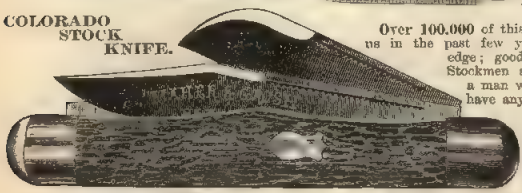

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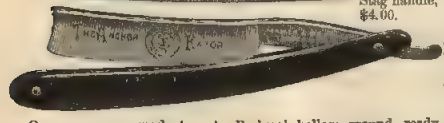

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Your favor, informing me of the receipt of order for one grand and three upright pianos, at hand. I trust that these instruments will prove as satisfactory as the four upright pianos purchased from you a few months ago.

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Your piano now in use in Kent University has given excellent satisfaction. We are in every respect pleased with our purchase.

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The two pianos bought of you two years ago have proven to be all that we could desire.

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Your piano, shipped me more than a year ago, gives entire satisfaction.

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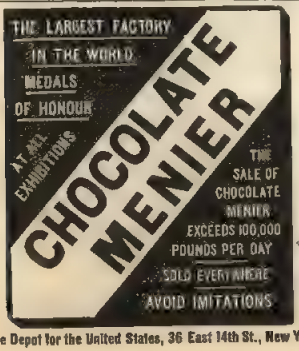
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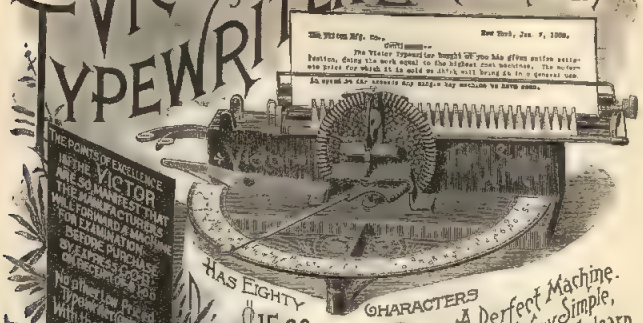

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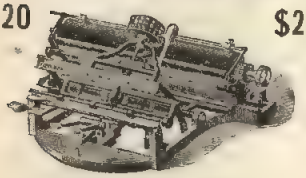

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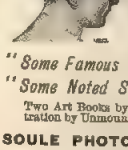

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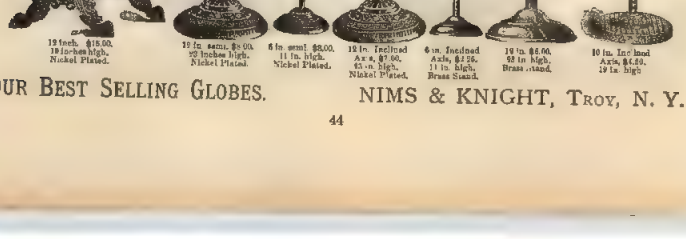

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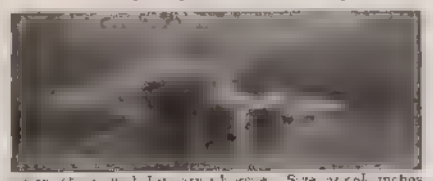

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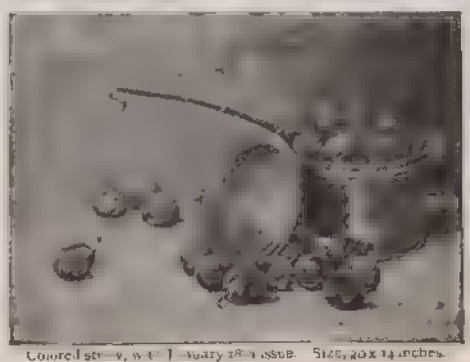

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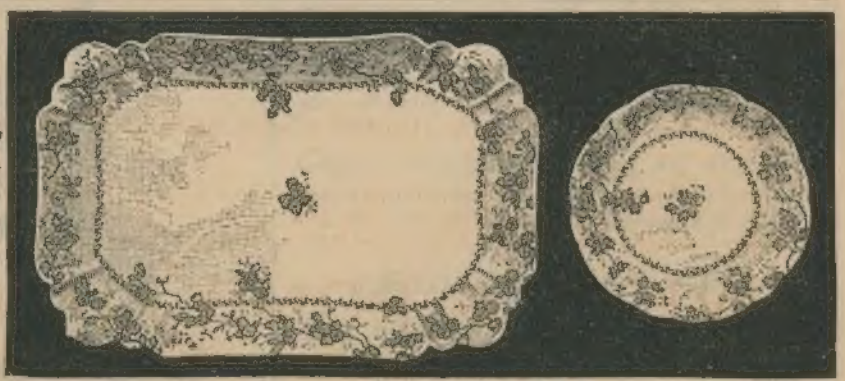

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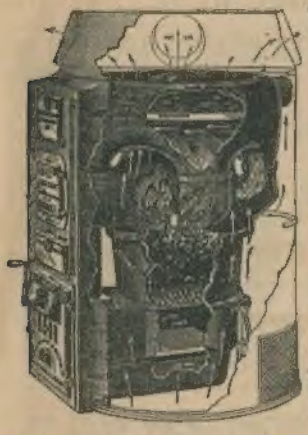

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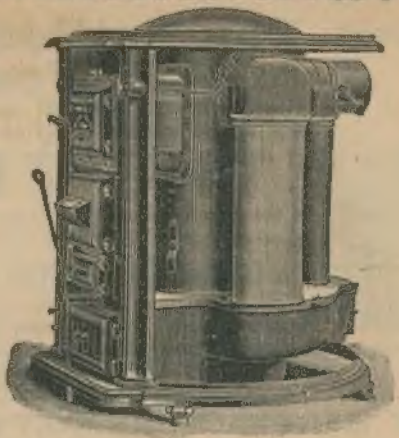

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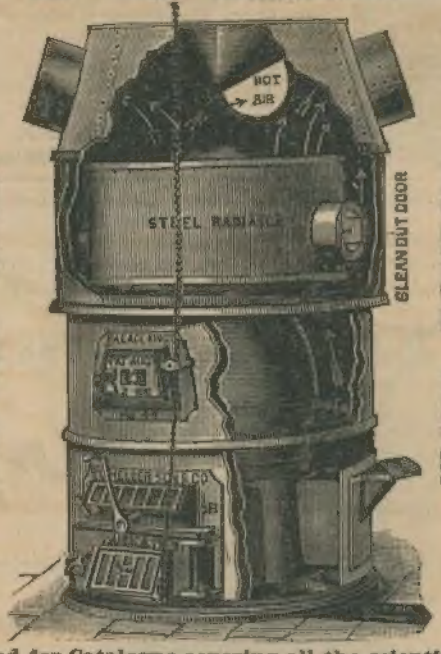

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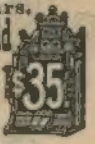

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